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Trumbull combined the arts of war and peace; he was well used to the

"Shrill trumpet,

The spirit-stirring drum, the ear-piercing fife,"

having been one of the aides-de-camp to Washington, at the beginning of the war of independence. After serving for some time, he quitted the arena of strife,

"To sit on rocks, to muse o'er flood and fell

To slowly trace the forest's shady scene,"

and succeeded very well as an artist. Several of his paintings on American historical subjects are now contained in the Trumbull gallery at New Haven. He painted four large pictures for Congress, receiving £1,600 for each of them. They are of a very high order of merit. Colonel Trumbull was a travelled man, and died in 1842 at the age of eighty-six.

Amongst the ablest of our artists, we must not fail to quote Vanderlyn, two of whose pictures are well known even in Europe.

These are, "Ariadne," and "Marius amidst the ruins of Carthage." This artist has shown himself possessed of great grace and delicacy.

Malbone is celebrated as a miniature-painter. He would bear favourable comparison with any modern artist in the same line. His merit is recognised by many on this side of the Atlantic.

Rembrandt Peale, who must have been intended for a painter from his boyhood, produced several very fine pictures; amongst which the best known are "The Roman Daughter," "The Court of Death," and "A Portrait of Washington."

Sargent, a Boston artist, born in 1797, produced many works of interest and talent. His best—at all events his most celebrated—is "Christ entering Jerusalem," which sold for 3,000 dollars.

Jarvis, born in England in 1780, was brought to America when five years old, and remained here the rest of his life. An able artist in many walks, he is chiefly known as a portrait-painter. Many of his pictures of public characters are to be seen in the City Hall of New York.

Sully is a name widely known and respected among us. He, too, was born in England. His father was an actor. He was taken to Virginia in early childhood, and there commenced his pictorial studies. He settled in Philadelphia, and is well known as the painter of "A Portrait of Queen Victoria," for a society in that place. A popular engraving was taken from it.

Washington Alston is another name not to be forgotten. He was called the American Titian. He was an accomplished man of genius. Educated at Harvard College, he was a man of taste and varied acquirements; went to England, knew West, Wilson, Finch, Beaumont, Leslie, and others. His pictures are known and appreciated in England. Leslie is too well known to need mention.

In this article we make no pretence of exhausting American names. We have merely collected a few, to show what our countrymen of the early part of this century have done towards forming a School of Art.

THE GERMAN EXHIBITION.

It may be that the exhibition we are about to notice, is owing more to the influence of Prince Albert, than to the general English patronage of foreign art. Not that the public who care about art in England, and who buy pictures, are at all blind to the merit of foreign artists; on the contrary, in this respect they offer a most gratifying contrast to their continental brethren, for some few years ago, when at the Exhibition of the Louvre, we well remember that there were then only two English pictures by a modern artist in that collection, and those pictures certainly were magnificent—they were interiors by Roberts. Now, not only are English galleries filled with the productions of the Italian and the Dutch schools, but 'tis not long since, when the Vernon collection was bequeathed to that nation, that the foreign productions predominated over those of native talent. The vigorous bearing of the modern English school; so rich in every variety of art; so transcendently excellent as to force itself, so to speak, into notice, has entirely remedied this; and art has been so well rewarded there, that even distinguished French and German painters have been attracted to those shores. The French exhibition may have been encouraged by the excellent feeling at present established between the two nations; the German, we take

it, by the ties of consanguinity which subsist between the thrones as well as the peoples.

From whatever source it may arise, the result is most pleasurable. The exhibition is very creditable, and also curious as establishing an identity of feeling as regards art between the people of each country. This is especially remarkable in their landscapes, many of which are perfectly English in their treatment.

The size of the exhibition is too small, the number of pictures, with additions, only amounting to eighty-five! The price charged for admission being one shilling, the same as the Royal Academy and other exhibitions with three times the number of paintings, this present gallery stands at some disadvantage with regard to the pockets of those who are economical. In fact, it would be not only beneficial, but graceful on the part of the conductors, to open their gallery at half-price to their countrymen and the middle classes of the community.

The first painting in the gallery, "Where there is no Money, there is no Law," is a scene in a tavern, wherein an old cavalier, with a comical look of roguery upon his face, refuses to pay for his entertainment, and we presume quotes the German proverb which forms the title of the picture. The enraged countenances of the host and hostess are excellently contrasted by the calm look of the Dutch Macaire. The colour is very good, the *chiaroscuro* well kept, and the accessories remarkably well painted by A. Siegert.

(No. 12), "A Sketch—subject from the Peasants' War," by O. Knille, is very finely drawn and remarkably spirited. The positions are free, natural and unaffected. (13), "A Fruit-piece," by A. W. Präyer, is worthy of the old Dutch artists of the same style. The composition is very simple; a bunch of grapes still attached to the stem, upon which is a leaf wonderfully painted, lies upon a slab of marble, and slightly in the background is a glass of champagne, not long poured out, with the effervescence still rising in the glass. The effect of this is wonderful, the glass and wine are so painted as to make the visitor believe that they have never been excelled. The whole picture is sound in its finish, and so modestly painted as to put to shame the more glaring compositions of Lance and Duffield, who would do well to take a lesson from it.

(No. 19), "Sketch—The Battle of Grossberon," is very spirited and remarkably accurate in costume; it is painted by G. Blietbreu.

(No. 24), "A Scene in Norway," by A. Leu, is very grand and imposing. On the top of a vast mountain, a solitary little lake, probably formed by the crater of an extinct volcano, reflects the sunset. Deer and elk stretch out their antlered heads upon the mountain top, whilst wild flowers bloom from every crevice in the stone. Both colour and execution are good.

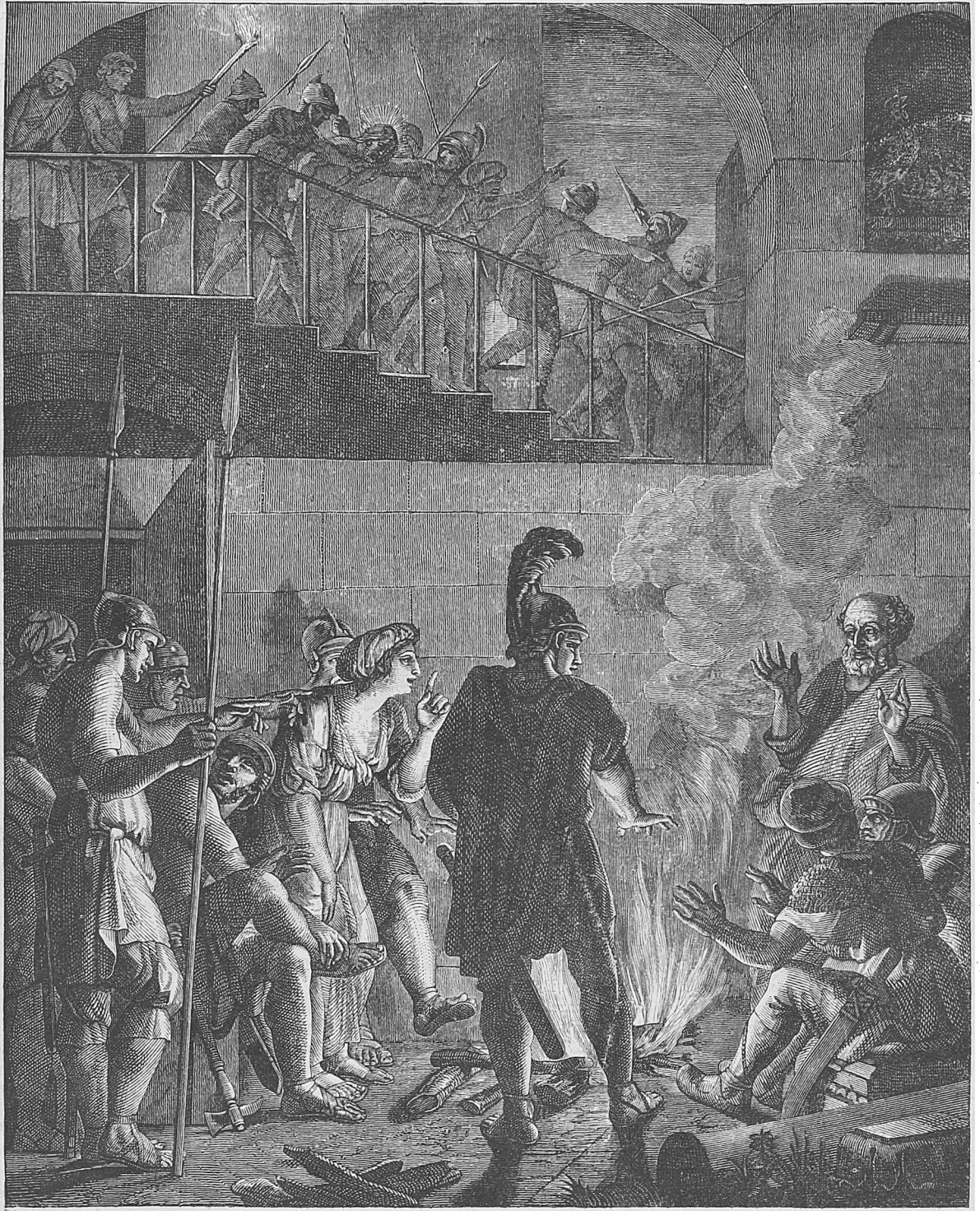
(No. 27), "Sketch—subject from the Thirty Years' War," by G. Sell, is a spirited scene of war and devastation. Some of Wallenstein's party are besieging a castle, and the painter has chosen the interior of a room wherein a party of defenders are about to fire from a window upon the besiegers. An old man, in instant danger of being struck by a ball, peers down into the court below, whilst another, presenting his piece, pulls him from the scene of danger. The chief centre figure uplifts his hand and threatens two prisoners, one of whom is wounded and reclines on the floor of the apartment. The eagerness of the combatants, the determination and stern feeling of their countenances, and the perfect knowledge of anatomy shown by the artist, render this picture as fine and interesting as any in the gallery. The style is somewhat after that of Charles Landseer with us; but the German painter has signally triumphed.

(No. 38), "The Death of Louis IX. of France, A.D. 1270." A large historical picture by C. Bewer, is the most ambitious picture in the room. On the coast of Africa, in an expedition against the kingdom of Tunis, Louis was attacked by a fatal malady. The artist has chosen the scene when upon a bed of ashes, raised in his tent, with the crucifix before him, and surrounded by his army, Louis yielded up his life to Him who gave it. A quotation from the "Biographie Universelle" explains the picture:—"The dying king, the kneeling priests, and devout soldiery, the glow of the sky, reddening with the declining day, all render this representation of a solemn scene, solemn and grand in itself." The armour and accessories are drawn with the same knowledge and minute

attention as would be shown by Maclise, but the colour is exactly the reverse, being as much too red as his is too chalky.

(No. 47), "The Middy's Lecture on Sobriety," by Henry Ritter, has been exhibited in the Royal Academy; it is now exhibited again, as the last work of the deceased artist. A midshipman, who

and the comic expression of the men at being checked by their young officer, the earnestness and grandeur of the latter combined with his youth, go far to render the picture one of the most pleasing of humorous productions, and make us lament the loss of the artist.



PETER DENYING CHRIST.—FROM A PAINTING BY JAMES STELLA.

has had charge of the boat whilst some of his men are on shore, is very properly indignant at finding two of them (in company with the black cook), walking down to the boat as drunk as they conveniently can be without lying down. The consciousness of guilt,

In conclusion, we must congratulate the promoters of this exhibition on the great promise and excellence of almost every picture in the room, one great merit being that there is not a thoroughly faulty production exhibited.